

Deutsch views int'l unity

By Jim Moody

"It might be important to be more able to pool the scientific resources, the intellectual resources, and the moral resources, the sensitivity resources of mankind. As our power increases, our needs for sensitivity increase, and for all these things, we will need more international cooperation and not less," said Dr. Karl Deutsch, Stanfield Professor of International Peace at Harvard's School of Government, in his World Peace Series lecture last Thursday, entitled "Nationalism and World Peace," given in Kresge Little Theater.

Dr. Deutsch has worked for both the Department of State and the United Nations, and had taught at Yale and MIT before joining the faculty of the Kennedy School at Harvard. His books include *The Nerves of Government*, *The Integration of Political Communities*, and *Nationalism and Its Alternatives*.

A Paradox

Deutsch introduced his subject by pointing out a paradox that exists today. The twentieth century is "the century of nationalism," with more nations emerging, more nationalistic movements, and more nationalistic victories than ever before. The paradox lies in the observation that there are also millions of people in the world who are beginning to wonder "whether patriotism or nationalism is quite enough for the tasks before mankind."

He illustrated these opposing viewpoints with two stories: Robert Scott, British South Pole explorer, wrote in a diary during his ill-fated 1913 expedition, "We did this thing in order to show what Englishmen can do." In contrast, a British nurse said in 1914, as she was about to be shot for helping English airmen to escape the Germans, "Patriotism is not enough."

Deutsch then outlined three

ways in which people have traditionally lined up in politics. First, people have lined up according to their social class or group, noblemen, middle class persons, or peasants, for example. The second alignment has been the national alignment, by nationality, or ethnicity, a belief in a common descent, or sort of huge extended family. The third alignment has been religion, and most of the political causes were undertaken for religion during the Renaissance.

He cited several examples of this, and showed how, in modern times, the power of religion has receded, and the power of the nations has grown. In both World Wars, religious leaders on both sides blessed the weapons and cheered the soldiers on to battle against soldiers of the same religion, but different nationality. "The tribal

or wrong," thus repudiating the teachings of such religious leaders as St. Thomas Aquinas and St. Augustine. His conclusion here was that, "In many cases, the power, the attraction of nationalism has been greater than that of religion." Deutsch also concludes, based on historical examples, that, "On the whole, nationalism seems to have been stronger than class." He then suggested that even if nationalism is the strongest single force, the strongest combination would result from class and national alignments. Here, he digressed to give some more notions about class.

People in a class can be characterized, for example, by their employment, methods of using leisure time, or the sense of historical identity that they feel they must preserve.

B.F. Skinner, also of Harvard, has found that the most powerful method of learning is by probabilistic reinforcement schedules. Deutsch's examples of this were an addicted gambler, who, after winning a few times, would play incessantly, in the hope of winning again, and the addicted drug user. He then generalized this to society, calling "a learning situation in which the plurality of probabilistic schedules all work in the same direction, teaching the individual to strive for the same goals," a homotropic learning situation.

He next considered the situation where a man is in a different social class than his father, or is making more money than his education would normally permit. He pointed out that in very many ways their experiences do not add up to produce a consistent reinforcement schedule, so that his learning is heterotropic.

In highly developed countries, Deutsch explained,

(Please turn to page 2)



Dr. Karl Deutsch

gods, it seemed, were stronger than universal religion, which these various churches, both Catholic and Protestant, professed." Cardinal Spellman told an audience, in regard to Viet Nam, that he believed in the principle, "my country, right

Professor Mildred Dresselhaus, now Associate Department Head for Electrical Science and Engineering.

Dresselhaus: 'with a little bit of luck...'

By Sandy Yulke

If you mention Professor Dresselhaus to some people in course VI, they may say "Professor Dresselhaus is an excellent scientist, a fine teacher, and a wonderful mother to her children," and grin.

The point is, of course, that Professor Dresselhaus is a woman (in fact, the only woman in the School of Engineering with tenure), and as of this month, she is also the Associate Department Head for Electrical Science and Engineering. This means that "a very competent administrator" will soon be added to the list of her accomplishments. The remarkable thing about her is that Dresselhaus is all of these things and more.

When one goes to interview her, one is immediately struck by the number of things that she is doing. Her desk is piled high with papers, and she apologized for having to leave at 5 pm because she had to go to the Coop to buy a book that she promised to her daughter, and after that she had to come back and write a problem set for her class.

Even before her new appointment, Dresselhaus had a large number of responsibilities: she is on two standing committees of the Faculty; she reads admissions folders; she is co-chairman of the Ad Hoc Committee on Women; she is one of the organizers of the weekly Women's Forum, and like other professors, she teaches, and has her research and her graduate students. She also performs many functions within her own department (which she says had a great deal to do with her appointment), not the least of which is as a violist in the Course VI musical ensemble.

One can read all these things about Dresselhaus and be impressed, but there is no substitute for meeting and talking to her. She is very easy-going and takes things as they come instead of being tied up in her own little world, not noticing anything else around her.

Dresselhaus claims that her

success is due to a great deal of luck, and it is true that her life has been an amazing progression. She went to Hunter College in New York, a women's liberal arts college, because even though she had a full scholarship to Cornell, she could not accept it as she had to support not only herself, but her family as well. She had gone to Hunter expecting to become an elementary school teacher (she noted that she could not think of many other careers suitable for women). Her freshman physics teacher noted her aptitude for the subject, and suggested that she consider science as a career — something which had previously never occurred to her. In order to go into science (she still only aspired to teach at only a

(Please turn to page 3)

Study reveals serious energy crisis

By Storm Kauffman

"We're in trouble right now; we are in an energy crisis today," said John J. McKetta at the Friday Mechanical Engineering seminar "Dismal Energy Situation in the United States."

McKetta investigated the plight of resources in the US. He is in a position to know the latest on this subject: a Professor of Chemical Engineering at the University of Texas, he has been president of the Society of Chemical Engineers and chaired President Nixon's National Environmental Policy Commission.

This group has just completed a study of present consumption and production of energy resources and made projections based on the analysis. The outlook was not optimistic, and McKetta stated that we "cannot get out of the crisis within our lifetimes without greatly increasing our imports."

Briefly attacking past policies, McKetta noted that we could easily have a surplus of energy if sufficient research had been undertaken in the past. To prevent a further deepening of the problem, we must start

research into the development of new energy sources and the efficient utilization of present ones. McKetta mildly criticized overly stringent governmental regulations and the extreme environmentalists whom he said were suffering from a lack of education in the subject. He quickly pointed out, however, that he was in favor of pollution controls and that those who irresponsibly contaminate the environment should be forced to shut down or clean up.

Too little oil

McKetta then turned his attention to the resource depletion problem in the US. Using graphic displays, he showed that since 1955 the total US demand for oil has been outstripping the national production. In the late fifties this was beneficial as it aided some oil-rich, low-standard-of-living countries but since the mid sixties the gap has been far too large.

Presently tapped fields hold approximately 35 billion barrels but this is only a six year supply as we are consuming oil at the rate of 5.3 billion barrels a year. Proven reserves are believed to be in excess of 100 billion

barrels but much of this is difficult to recover as it is contained in porous rock formations that cannot be found by usual geologic investigations but must be probed for in a hit-and-miss manner.

Additionally, the number of wells being drilled has been decreasing and only about one-sixth of the exploratory holes pay off. As oil has become increasingly scarce, the companies have become willing to expend more in slightly promising ventures. Wells were formerly dug to depths of 15,000 feet or less for \$2.5 million in Alaska, 1.7 million offshore the continental US, and 1.5 million within the forty-eight states. However, recent wells are down to 29,000 feet and still going because of hydrocarbon traces found at four miles. The cost of these deeper holes is far greater than a comparable distance of shorter drillings.

Too little gas

McKetta also investigated the deteriorating gas and coal situation. The total expenditure of natural gas is far ahead of discoveries since 1968, and over

a quarter of our liquid hydrocarbons must be imported. Gas reserves stand at about 260 trillion cubic feet, being consumed at about 25 trillion cubic feet a year. There are believed to be major unproven reserves but until recently there had been little incentive to hunt for them. The Federal Price Commission had held the price of gas at an artificially low 8 cents per 1000 cubic feet so, due to inflation the cost of gas had actually been decreasing. Since these controls were released two years ago, there has been a four-fold rise in the price but the gas is still cheap and consumption has not dropped.

The country has a great supply of coal, and we have actually been exporting quantities of it to Germany and Japan. Much of it, however, is of the polluting, high-sulfur content type, which is what the US has been sending abroad. Coal production has begun to decrease since the enactment of the much-needed coal mine safety bill. Although the bill is valuable in its protection of human life, its inflexibility has

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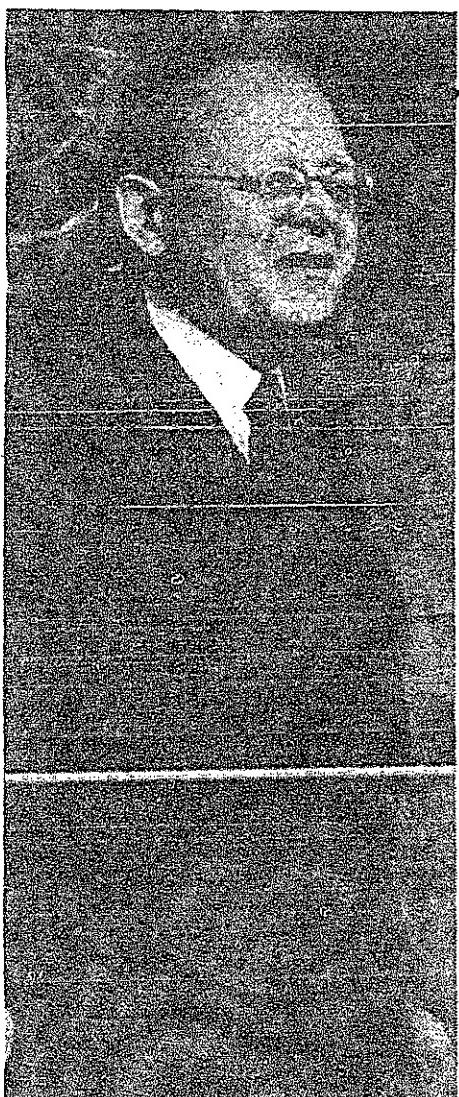
Nationalism may bring world peace

(Continued from page 1)

the social mobility matrices indicate that only about half of the population behaves according to this class model, and the other half undergo heterotrophic learning; therefore, class-directed political appeals in these countries rarely result in a majority.

Nationalism

Deutsch then used this class model to explain the sources of nationalism, due to the increase in mobility and communication in modern times. "The situations in which people learn to behave like members of a people could again function as probabilistic reinforcement schedules. People learn more and more not to identify just with the locality where they were born, nor just with the neighbors they knew from childhood days, but with anybody that speaks their language, or seems to have the culture of their particular ethnic group."



Dr. Karl Deutsch

The leaders of peoples, and of national movements, have historically come from the fringe areas, where they were made aware of their differences with other peoples, and where they had to learn the unity with their own national or linguistic group. For example, Ghandi, the Indian leader, was born in South Africa. "The experience of strangeness of having to learn to what language you belong, and to which ethnic group you belong, is a powerful way of making people more nationalistic rather than less." He then pointed out that simple mass integration would not be enough to solve the problem of achieving greater harmony between ethnic groups.

Nationalism is an alternative

to class as a basis for possible political alignment. Class mobility is essentially horizontal, while national mobility is largely vertical. In actuality, though, most people's alignments and perceptions are mixed.

"In those situations, however, where the political alignment of nationality coincides with the political alignment of class, and as a second condition, the class differences and class antagonisms are severe, the combination of a nationality and ethnic conflict, and a severe class conflict is far more explosive and devastating than either conflict taken by itself." Therefore, wars of national liberation have been able to attract immense popular support. Northern Ireland is just the latest and a most tragic example of this. One class can antagonize another by using the power of the law and the state to keep themselves in a privileged position, for example, South Africa and Rhodesia. Just as one class can attempt to dominate another, so can nations.

"When two governments, who are both in the habit of counting on popular support from back home, and in the habit of enforcing their command by force against those who do not obey, confront each other head on, the risk is great that the result may be a confrontation that may then escalate."

Deutsch then described three models for war. First, a war may be a rational effort undertaken deliberately in order to achieve some agreed-upon goals, for example, wars of liberation to dislodge a colonial power, or wars of conquest of real estate or money.

A second class of wars are those involving a "blind, mindless process of escalation," where each country not only tries to retaliate against what the other country does, but also strives to keep a little bit ahead. The outcome then becomes one that none of the components would have wanted or foreseen.

A third model would be that of the collision process, where within a country, interest groups push a government into a sequence of steps, each of which increases the chances for war.

One of the big problems in the study of nationalism and peace research is to decide how nationalism and the increasing importance of domestic politics and the increasing habit of making domestic decisions under the guise of foreign policy increase the danger of war.

Deutsch then explored the question of what type of peace system the world will need in the near future to avoid major collisions, one that will prevent the world from destroying itself. He outlined a two-track peace system.

"It seems to me unlikely that we can stop all national or social

conflicts among the poorer 2/3 of mankind," but "we can assume that the highly developed nations, those who have high technologies, and vast powers of destruction, can be kept at peace among each other." Thus, the world will continue to be beset by little wars, civil wars, wars of social change, in the smaller nations, but hopefully we will avoid dangerous collisions between the big destructive powers. We should never stop trying to maintain peace, but "it seems to me that it is not practical to get rid of war in all the poorer countries and all the social changes in these countries where there is no machinery, no tradition, no political system, for bringing about changes in old social systems and old class rules."

In the long run, things will go in the other direction. "Mankind and his nations will have to work together," as in Deutsch's analogy, not like a train whose cars are rigidly fastened to some track, and where decisions are made in the cab of the engineer, but like a convoy of jeeps moving separately over rough country, but which will stay together. "As mankind becomes more one, he will be as willing to help people in other countries as he is in his own."

Deutsch then predicted that, as nations become richer, their desire for material possessions will go down, and the population would become more receptive to, for example, graduated international income tax, which "would radically change the whole scale of international economic development."

He concluded his presentation by saying that, "We need the full technological, the full economic, the full intellectual and moral potential of mankind in order to get us through the narrows and rapids of threatening international conflicts, national, and social conflicts." He stated that with the help of the concern, compassion, and competence that are now growing throughout the world, "I think that the task can be mastered."

In response to several questions from the audience, Deutsch made the following remarks:

Nationalism is not an innate characteristic of mankind, as it is only about 400 years old. It began with the formation of the modern nation-states.

As to whether or not the territorial instinct is linked to nationalism, he said that this is "for the birds." Even though



this characteristic is observable in many animal species, there is no evidence that it has a parallel in man.

Concerning a world government, it could be run by assimilating all people into one language and culture, but this would be unlikely. World politics will be filled up during the next few decades with large numbers of unassimilated, but politically active peoples. On the

form that such a government might take, he said that the confederal state would have to precede the acceptance of federalism, just as it did during the formation of this country.

Concerning the natural limits of the environment, and how these will affect the struggle among nations, Deutsch contended that they are not the major problem. Population growth, for example, can be shown to go down in the highly developed, industrial nations, where infants have an almost certain chance for survival, showing that "Printers ink is a contraceptive in large concentrations." Also, technological advances thus far have made it possible for more people to live on this earth, and there is nothing to indicate that this trend will not continue, with hydroponics, for example. And, perhaps, it wouldn't be so bad if some of the areas on the earth did experience some thermal pollution, such as the Hudson Bay and Alaska, even though this would mean some loss of land or building of dikes due to the melted ice.

About world cooperation, some form is absolutely necessary, at least the mechanism to avoid major conflicts between the big, destructive nations. If mankind wants more than just the avoidance of war, though, he will have to form more of a confederation, and he will eventually do this.

As to what technology, and the MIT community can do, a big push will have to be made in the area of communication, toward "client-centered communication," or "two-way communication."

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Dresselhaus - 'never discriminated against'

(Continued from page 1)

high school level) she took "just about every science course that they offered, which wasn't all that much; it was about what an MIT freshman would take."

The year that she was a senior was the first year that Fulbright Fellowships were offered and she "got an application and filled it out. It looked like it would be great fun. When I came to the part where they ask where you would like to go, I got stuck; the best place in physics at that time was the Cavendish Lab at Cambridge University, so I put that down." She said that she had forgotten all about it when the acceptance came: "It was very exciting; I had never been farther from home than my bicycle could take me" (she once went on a several hundred mile bicycle trip).

After her stay in England, "where I first began doing science," she returned to Harvard for a masters degree, and then proceeded to Chicago, where she was a Bell Fellow, and received her Ph.D. in physics. From there she proceeded to Cornell, where she was an NSF Fellow.

She came to MIT via the Lincoln Labs, which she and her husband chose because they

ASA to improve ties with student activities

The Association of Student Activities (ASA) is in the process of considering constitutional changes which are intended to make the organization more effective in handling communications to and between MIT student activities.

In the past the ASA has had trouble keeping track of many of the smaller activities. This made it difficult for anyone interested in the activity to contact an officer or member. A major purpose of the new constitutional changes is to have activities report their mailing address, telephone number, and lists of officers regularly. This list of activities would also be used for the Institute telephone directory listings.

An accurate listing of student activities is also needed so that Finance Board can reach groups in connection with their financial operations. FinBoard is technically responsible for the financial overseeing of all recognized student activities. Because of this, the

constitutional changes would also require all activities to file yearly financial statements.

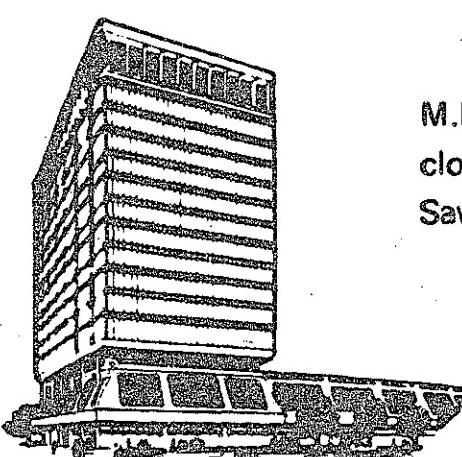
The final major change in the ASA Constitution would limit the decision making body to representatives of those activities which have permanent space and certain other large activities. This would not include small special interest groups and honoraries which are members of the ASA.

All student groups which wish to use MIT facilities or request money from FinBoard must become recognized members of the ASA.

The ASA is the organization which assigns permanent space to activities in the Student Center and Walker. It is also designed to handle disputes between activities.

Voting on the proposed Constitutional changes, as well as elections of officers for next year, will take place at a meeting Tuesday, March 14 at 8 pm in Rm 491 of the Student Center.

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Professor Dresselhaus at work.
that part of the reason that she took her new job was out of gratitude to them.

All through the Women's Forum meetings during IAP and whenever the subject of discrimination against women has come up, Dresselhaus has maintained that she has never been discriminated against. When pressed on the point, however, she admitted that she had indeed been told that she didn't belong in science because she was a woman, but explained that she had had confidence in herself and so never took the remarks seriously. She said that no matter what people said, that she felt capable of handling the things that she was involved with, and that was that.

Prof. Dresselhaus' advice for women who feel discriminated against and unsure as far as a career in science goes is "be yourself, and have confidence" — it seems to have worked for her.

Shortage of resources cause of energy crisis

(Continued from page 1)

forced the closing of many small mines.

In considering the conclusions of his committee, McKetta noted that the intentionally pessimistic predictions were already inaccurate because of the delays that construction of nuclear power plants has encountered. We presently use some one quadrillion BTU of energy and this is increasing at 4% a year, based on increased standard of living and a 2.1% population growth rate. McKetta's predictions were based on nuclear and hydroelectric generating facilities handling a quarter of our power needs by 2000. This now seems unrealistic as the first practical breeder reactor has just been authorized and commercial installations will probably not be on line until 1987. Additionally, gas and oil will have to be derived from coal within a decade but sufficient funding has not been obtained to permit the study of the necessary plants.

McKetta finished by lightly knocking various groups' lack of foresight. While Louisiana and Texas, which produce some 80%

give blood

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The Tech

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NOTES

* Nomination petitions for UAP and UAVP and for class officers are due in the UA office (W20-401) by Friday, March 3.

* An Experimental Theater Group for student-directed (and written) productions is forming. People interested in writing, acting, directing and all areas of production are asked to come to organizational meeting in Student Center, Room 491, tomorrow night (Wednesday) at 7:30 pm.

Doc Edgerton will sponsor a seminar on high-speed electronic photography of "Birds of Paradise," by Crawford Greenewalt of Dupont Co., who is an international expert on hummingbirds. Thursday, March 2, 4-5pm, 6-120.

* Meeting of the Day Care Forum, Thursday, March 9, in the West Lounge of the Student Center at 7:30 pm. Discussion of day care programs at MIT and special panel on toys. Sponsored by the MIT Family Day Care Program. Refreshments, too.

* Professor Uri Bronfenbrenner, Dept. of Human Development and Family Studies at Cornell University, will speak on "Day Care vs. Family Support Systems: A Psychologist's View." Combined MIT Education Research Center and Psychology Department Colloquium. 4:30 pm in the Bush Room, 10-105. Open to the public.

* A Nader-like organization to support research done in the public interest, MASS PIRG EAST, is being formed in Eastern Massachusetts and at MIT. We need support at the campus level, and all interested persons are urged to attend the MASS PIRG EAST meeting today at 12 noon, in Room 1-133.

* Dr. G. Octo Barnett, Director of the Massachusetts General Hospital's Laboratory of Computer Science, will speak on "Medical Education Using the Computer as Patient Simulator" on Friday, March 3 at 12 noon in the Bush Room, 10-105. Open to the public.

* The Tech Catholic Community holds its annual elections meeting at 6:30 pm on Sunday, March 5, in the Interface. All MIT Catholics are encouraged to attend. Refreshments will be served.

* All campus Christians are welcome to join the Tech Catholic Community Bible Study Group, which meets each Monday at 7:30 pm in Room 441 of the Student Center. Come any week or every week.

* The League of Women Voters of Cambridge is presenting a panel discussion on "Transportation and Your Future in Cambridge" on Thursday, March 2 at 8 pm. The panel, which will be moderated by Cambridge Mayor Barbara Ackermann will include Representative Charles Flaherty, Jr.; the director of the Boston Transportation Planning Review for Cambridge; the Cambridge Traffic Commissioner; and an expert on new modes of urban transportation. The meeting will be held at the U.S. Department of Transportation auditorium, 55 Broadway, Kendall Square, Cambridge.

* If any student activities are interested in sponsoring a concert which would require off-campus publicity and sales, it can be done. Call Andy Himmelblau at 783-5927 for information.

UROP

Lexington consulting firm specializing in electronic communications and in computer science is willing to talk to students about projects in these areas: communications systems, signal processing, multi-path propagation, digital instrumentation, non-linear circuits, coding, and speech recognition. The last two topics are most readily accessible to students because the company has less proprietary interest in them.

A cold shoulder for the DoD

By Peter Peckarsky

Strange things are happening in Washington these days. Up on Capitol Hill, the Senate Armed Services Committee has, for the first time in recent memory, perhaps for the first time ever, refused a Department of Defense request for an emergency supplemental addition to the defense budget.

The Pentagon had requested informal approval by the Armed Services Committee of a \$35 million incremental to the fiscal year 1972 defense budget for the new Undersea Long-range Missile System (ULMS). In the past, approval such requests had been almost *pro forma* in nature. At the height of the Vietnam War, supplemental appropriations amounting to billions of dollars were regularly approved by the Congress. The use of the supplemental appropriation device allowed the Johnson Administration to submit a defense budget lower than it knew would be needed to fight the war in order to put the main appropriation through the Congress. Then, later in the year it could come back to the solons on Capitol Hill, wrap itself in the flag, and claim that a vote against the supplemental appropriation was a vote against the brave American fighting men in the rice paddies of Southeast Asia holding back the hordes of Asians from attacking California. Remember the words of Richard Nixon: "All one needs is a little geography. It's perfectly clear looking at a map that the next thing after the coast of China is the coast of California."

Committee Chairman John Stennis (D.-Miss.), a Senate veteran and long-time friend of the Pentagon, has recently shown signs of accomodating himself to

Letters

To the editor:

During one of the most beautiful concerts which ever took place at MIT, many members of the audience were greatly disturbed by the impossible behavior and actions of one of your photographers. We are not going to permit any photography in any of MIT's concerts without permission of the artists and organizers. This is a rule of common, decent manners and good journalism, and I am amazed that you allow one of your collaborators to behave in public in such an amateurish way. You owe an apology to the artists Ernst Haefliger and Franz Rupp, to the approximately eight hundred members of the MIT community who were in the audience, and — yes, to the Music Faculty in giving MIT a bad name in the *Boston Globe* of February 24, where the critic concludes an otherwise highly laudatory review as follows:

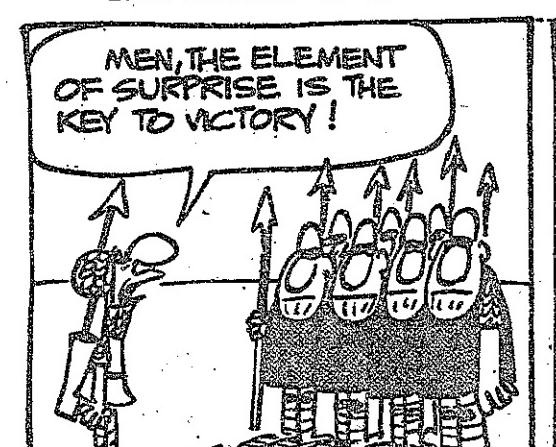
"MIT made a charming contribution of its own in the person of a photographer who spent most of the penultimate song slowly maneuvering herself and considerable impedimenta down the aisle to the front row. Then, during the last song, she bobbed up to play with her light-meter before heartily going click-click several times. MIT has in the past been a civilized host for concerts. I hope this was an aberration not to be repeated, rather than one more irrevocable step on the road to the Decline of Public Manners." —*The Boston Globe*, February 24, 1972

Klaus Liepmann

Professor and Director of Music

Chairman of the Music Faculty
(We certainly apologize, but we must emphasize that good journalism demands that we try to get good pictures of important events. —Editor)

THE WIZARD OF ID



the extant trend of thinking abroad in the country which seems to be in favor of a re-ordering of the nation's priorities away from excessive defense spending and toward more attention to domestic problems. Last summer, Stennis' committee indicated to the Department of Defense that the committee members were quite concerned about the more expensive unit costs for new highly sophisticated weapons systems. The trend could lead to a one-tank Army, a one plane Air Force, and a one ship Navy. The committee noted that the per pound cost of the avionics in some of the aircraft under development was much more than that of gold. This led one wag to propose solving the nation's gold crisis by shifting from the gold standard to the "avionics standard." Last week's action by Stennis' committee served notice that the group would no longer abide by the "wedge" tactics used in the past to commit the country to paying for an enormous outlay on a new weapon by asking initially for a small investment in research and development, pre-production engineering, and the procurement of long lead-time items. It seems clear that John Stennis does not need a weatherman to tell him which way the wind is blowing.

ULMS

The Defense Department has used various rationales for ULMS. Secretary of Defense Laird at one point testified that the weapons systems could be used as a bargaining chip at the Strategic Arms Limitations Talks (SALT) with the Russians (the same argument was proffered for the ABM also). Laird said that if an agreement were reached on the limitation of sea-based strategic nuclear weapons, then ULMS development and production would be halted. At another time, Laird indicated that ULMS was to be the successor of the current Polaris/Poseidon Fleet Ballistic Missile (FBM) submarines. The advantage of ULMS over Polaris, besides ULMS being newer, would be on the order of 6000 to 8000 nautical miles compared to the current range of approximately 3000 nautical miles for the Poseidon missile. The extended range of the ULMS missile would provide a hedge against the development of anti-submarine warfare (ASW) capabilities by an enemy of the United States at some future time.

Both the US and USSR have failed to develop an effective ASW capability although vast sums of money have been expended in the effort. Traditionally, the ASW problem is considered to be composed of four parts: detection, location, tracking, and destruction. Responsible American officials have stated that so far as can be determined, no Polaris submarine has ever been detected on patrol during the over 12 years of the the submarines' operations. However, merely detecting a singly FBM would not be sufficient to remove the force as a threat to any enemy of the United States. All of the submarines, both on patrol and in port for replenishment and repairs, must be detected, localized, tracked for a period of days or months, and then destroyed almost simultaneously. In other words, with current technology, the strategic ASW problem is not solvable.

The detection part of the problem for a given country consists of searching all of the ocean area in which enemy FBM's could lurk and still fire Sea-Launched Ballistic Missiles (SLBM's) against the given country. Since the search area increases somewhere between the first and second power of the range increase,

doubling the range of our SLBM's by procuring ULMS would increase the already insoluble ASW problem by a factor of between two and four for the Russians.

The \$942 million request for ULMS production during fiscal year 1973 will be considered later in the year by the entire Senate. Each ULMS boat will probably carry more than the 16 missiles currently aboard each Polaris ship; ULMS will also be more expensive with a unit cost currently estimated at \$1 billion. That appears to be an excessive amount of money to spend to make an insoluble problem roughly three times harder to solve, but it may be worth the expenditure to maintain into the twenty-first century the invulnerability of the only truly invulnerable American strategic system.

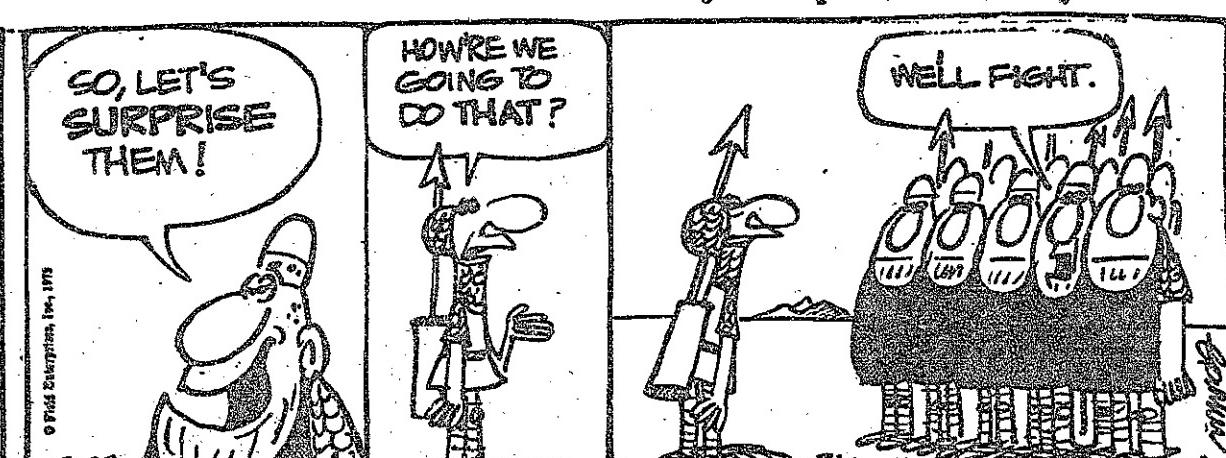
Flying Command Posts

The other main item to which the Armed Services Committee refused to accede at this time was a request for \$128.8 million supplemental appropriation to hasten the purchase of four Boeing 747 jets which would be outfitted for service as flying Presidential command posts during a nuclear emergency. The idea behind this purchase is to remove the President and his staff from Washington in the event of an impending nuclear attack upon the United States. The 747's would be equipped with the latest communications equipment which would allow the President to remain in contact with US military commands around the world. Currently, the Strategic Air Command always maintains an airborne command post with a general officer aboard. From this flying command post, the general is supposed to be able to direct the employment of US strategic bombers and missiles in the event that the land-based headquarters in Nebraska and Wyoming are rendered inoperable by an enemy attack.

Current plans call for the President to either remain in Washington in the event of an attack or to be removed to a command post at a secret location near Washington. Supposedly the Russians could determine the location of this command post outside of Washington and target it along with the SAC and the North American Air Defense (NORAD) Command Headquarters. During the Cuban Missile Crisis of 1962, President Kennedy remained in the White House. One account of the confrontation indicated that there were plans to evacuate the President and his immediate advisors in the event of an actual attack by the Russians. Some observers feel that the Commander-in-Chief would be too busy during the time frame preceding and including a nuclear attack on the US to start flying around the country in a 747. In any case, the Armed Services Committee has refused to informally approve the project at this time, but their action does not mean that the 747's will not eventually be purchased for Presidential use during a national emergency.

The appropriations committees of the House and Senate have the authority to approve or reject the ULMS and 747 Presidential command post procurement requests subject to final action by the full membership of each house. The unprecedented action by the Stennis committee serves to put the Pentagon on notice that the committee will no longer assent to massive public expenditures without full public consideration and debate of the merits of the measure.

By Brent Parker and Johnny Hart

The Wizard of Id appears daily and Sunday in *The Boston Herald Traveler*.

music

Neil Young: a harvest of gold

No, the ink on the cover doesn't run and smear when you break the plastic wrap, and the album jacket is not going to eventually disintegrate. No, it's not a live double album of all the things heard when Neil Young toured in early 1971, or that are on *Young Man's Fancy* or *Live on Sugar Mountain* or *Glad Y'all Came Down* or any of the other countless bootlegs from that tour. (And no, "Sugar Mountain" is not on the record — check out the flip side of "Heart of Gold"). It's just the first album by Neil Young since *After the Gold Rush* almost a year and a half ago, and it's called *Harvest*. It shows what has made Neil Young the singularly most important, and best, musician/songwriter in rock.

Harvest covers a lot of ground, with Neil Young having found himself a fine back-up band in the Stray Gators, to replace the long-since departed Crazy Horse, and who fit comfortably in his ideal of a band that pounds you in the stomach with bass and drums. The Stray Gators do just that, with bassist Tim Drummond and Ken Buttery on drums beating away, Ben Keith adding snappy little runs on pedal steel guitar, and old cohort of Young's from as far back as the days of the Buffalo Springfield ("Expecting to Fly"), Jack Nitzche adding piano and slide guitar, along with production help and symphonic arrangements. They appear on the majority of the cuts, and apply the main cohesive force to the album, as Neil Young dabbles in a variety of styles. On seven of *Harvest*'s ten cuts, the Stray Gators back him; alone on songs like "Out On the Weekend" and "Harvest," or with varying combinations of Linda Ronstadt, James Taylor, David Crosby, Stephen Stills, and Graham Nash on additional vocals, in "Heart of Gold," "Are You Ready For The Country," "Old Man," "Alabama" and "Words." Only on "Needle and The

"Damage Done" does Neil Young appear as originally expected, live, accompanied only by his own guitar work. The two remaining cuts are the real surprise of *Harvest* as "A Man Needs A Maid" (written about Carrie Snodgrass) and "There's A World" feature Young on piano, backed by the entire massive London Symphony Orchestra. Whew!

The songs themselves are all very good, even though the orchestrated ones are a little hard to get into, due to the extent of the backing; yet even they come through as excellent songs. Many of the cuts are numbers introduced by Neil Young on his last tour; "Alabama" was heard at some of the Crosby-Nash concerts last fall. Only "Out on the Weekend," "Harvest," "Are You Ready For The Country," and "Words" are truly new, in the unheard sense. But with the exception of "The Damage Done" (which was performed almost identically on a Johnny Cash show last year), the older songs receive different arrangements. "Heart of Gold" underwent the most drastic change since his January 21, 1971 Boston gig; played live, it was a segment of "A Man Needs A Maid" played on solo piano. On later bootlegs, it had become a song unto itself, on guitar and harmonica, and it is essentially a beefed-up version of that which was released as the single from the record.

Yet the feeling of *Harvest* is a definite shift from that of *After The Gold Rush*, or, for that matter, *Everybody Knows This Is Nowhere* or *Neil Young*. It is a study in contrasts to a degree not even approached by the other three; perhaps the closest comparison is the Neil Young songs included in Crosby, Stills, Nash and Young's *Deja Vu*.

The loneliness is still there in a song such as "Out on the Weekend," yet it has mellowed, and it is not the stark desolation of "Don't Let It Bring You Down." Musically, the dirge-like quality of much of his previous work still tinges a song like "There's a World" or "A Man Needs a Maid." But "Harvest" contrasts, both with a lighter melody (as does "Are You

Continued on page 6

BOOKS

The irrationalization of the galaxy

One of the more curious rituals of childhood in New York is a trip to the Hayden Planetarium of the Museum of Natural History, where, to this day, a grandfatherly figure in a conservatively tailored suit picks up a microphone several times a day while the surreal Zeiss-constructed projector swings slowly and silently into position and the lights dim. And, for the following hour, as young necks still develop a dull pain, the gentleman's well-modulated voice delivers a wonders-of-the-universe routine that is changed every few weeks.

Perhaps it is the same attitude towards the heavens that prompts the planetarium ritual that will produce lavish praise for Harvard Professor Charles Whitney's *The Discovery of Our Galaxy*. Professor Whitney, reviewers have proclaimed, and the dust jacket has hinted, is a writer as much as a scientist, and he has recreated the great astronomers of history as personalities, rather than dry pasteboard figures in a textbook.

He has, in other words, performed in the tradition of the planetarium, although certainly with a bit more sophistication.

But when one looks at the book with the literary grounds the author and publisher wishes one to use, there are problems. That dust jacket, for example, quotes from the book's prologue, doubtless to show what a nifty writer the author is. And in fact, the prologue is in sophisticated planetarium style. But the prologue insists that "the recognition that our Milky Way is a spiral galaxy depends heavily on irrational elements of man's nature." The book does not prove that point; it merely occasionally gives offbeat single-paragraph character descriptions of sometimes irrational men, such as Newton, and Kepler, and that over and lone with, goes on to treat their work, in popularized form that is pleasant enough to read (but Whitney's analogies to explain scientific theories are sometimes, as Philip Morrison pointed out in a *Scientific American* review, inappro-

priate). There is no reconciliation between irrational lives and rational thought, no understanding offered — just anecdotes.

Further, the studies of early astronomers are cribbed, though with credit given, from other men's work.

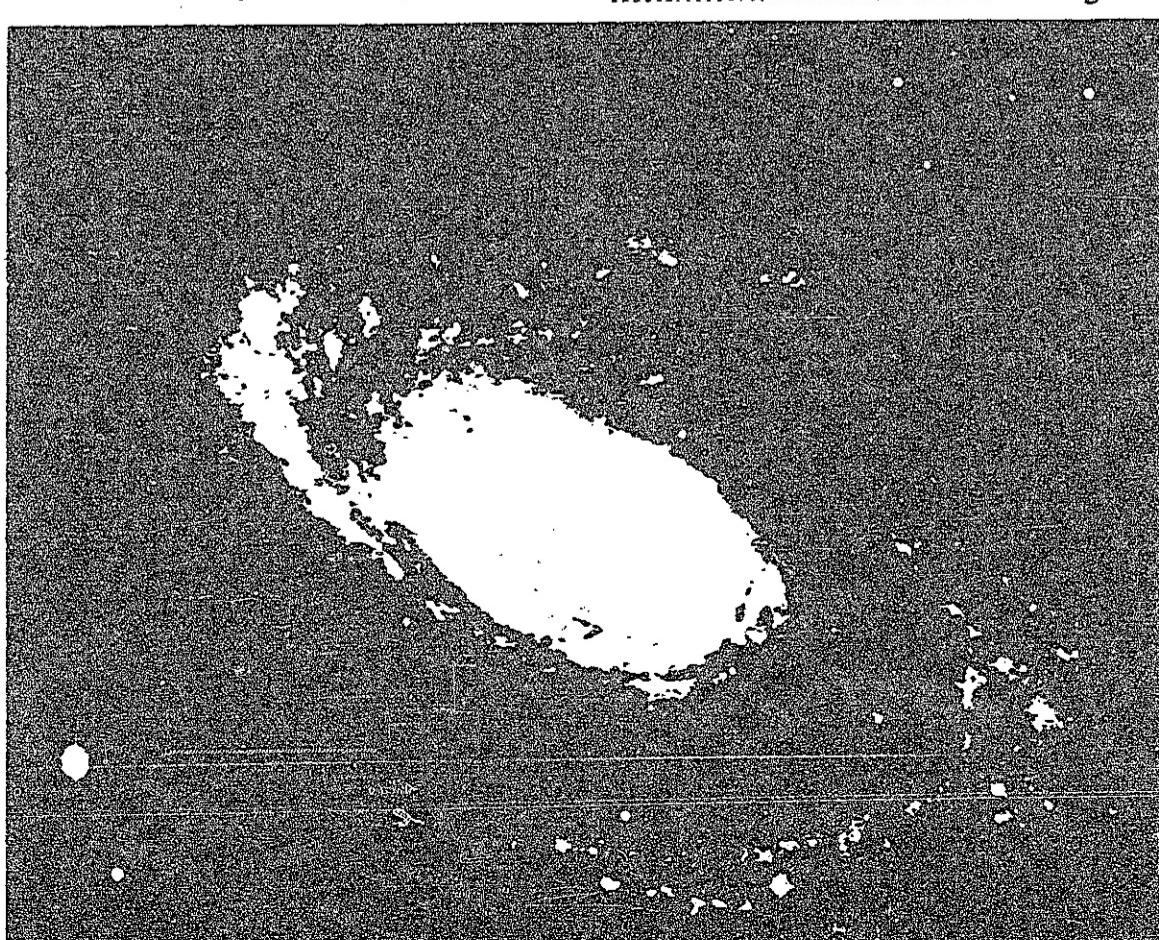
Whitney's treatment of Kepler is merely a precis of Arthur Koestler's treatment in *The Sleepwalkers*; Koestler's book does develop, and brilliantly, the idea that scientific discovery is very close to artistic creativity, and is thus closer to "irrational elements in man's nature" than science itself would like to believe. And Whitney's discussion of Newton's psychological motivation to study "natural philosophy" is taken from Frank Manuel's book; Manuel, like Koestler, has concentrated on the history of science, and human

thought in general, to an extent that Whitney cannot possibly match.

Certainly Whitney gives credit to others. But why did Whitney write his book if he had nothing to add? The book seems to find its *raison d'être* towards its close; Whitney seems to be more comfortable, and more creative, in discussing astronomy's recent past, and Harlow Shapley, who was Whitney's mentor at Harvard. Here, Whitney does a very respectable job pulling together the threads of astronomy's progress into a cogent linear development.

But this moderate success is the reason why such a book should be written — to pull the erratic, stumbling history of logical, and para-logical human thinking into a well-organized treatment that yet retains a sense of the difficulty of the climb. And while the planetarium is entertaining, it does not do justice to the evolution of the human mind.

♦♦♦♦♦ Elizabeth Vogler ♦♦♦♦♦



ARTS



film

Finzi-Contini and Cabaret: studies in decadence

and makes love to a shy Englishman, and watches unseeing as the Nazi's finally destroy a culture too Bacchanalian to save itself.

Finzi-Contini is set in the Italy of 1938-1943, and much more directly depicts the rise of anti-semitism, which is its sole theme. The wealthy Finzi-Contini withdraw into their estate, refusing to take note of that which is going on around them. Instead, they continually invite Jewish friends into the enclave (more accurately described by one friend as a ghetto) for protection against harsh reality. On the outside, one middle-class Jew goes so far as to join the Facist party. In the end, the bankruptcy of both withdrawal and collaboration are shown, as all are taken away to the concentration camps.

There is an evocative air to these films; when they are finished, one is tempted to sit back and say, "It certainly was terrible, what they did back in those days." But a moment's thought reveals that, with a change of names, here for a leader, there for a minority group, such hatred and bigotry still exist today. And the people who nurture such hatreds will not be affected by *Cabaret* or *Finzi-Contini* or subtitled Italian films. Which is not only too bad; it is tragic.

Cabaret begins inside the Kit-Kat club, where we are introduced to the Berlin nightclub of the 30's by intense close-ups of the emcees and the bored, lacquered audience. Ugly, sweaty women are introduced as "our beautiful band;" they pound and wiggle and work at drawing music out of their instruments, and draw no greater emotion from the audience than mild disgust.

Strange cuts begin, taking us to the scene of a tweedy Englishman (Brian), fresh off the train in Berlin, looking for a place to stay. Finally, we find his connection with the film, as he meets the cabaret girl, who is one of the occupants of his rooming house. She is Sally Bowles (or Liza Minnelli) and she is American, and she has long green fingernails, which she ascribes to "divine decadence." It is her catchword: she doesn't really believe it, but we do.

It doesn't take her long to challenge Brian's sexual ability, though he does his best to ignore her attempts. It is revealed that he has had three bad experiences already, and doesn't want more. She changes that.

While he is in Berlin, Brian supports himself by giving English lessons. He is a fine teacher, and charges appropriately, so that his students are the wealthy of the city, including the wealthy Jews. People meet and fall in love in his parlor, but when their religions are different, Nazism stands in the way.

While the plot is developing, the music goes on in the cabaret, taking satirical swipes at the bases of the society; sex, money, prejudice against the Jews, and of course, Nazism. During one seemingly innocent song and dance number, we cut back and forth to a scene in which the manager of the club is being brutally beaten by two Nazis. The end of the song features a dramatic reversal, as top hats

Continued on page 8



Harvest Neil Young

music

Harvest, from page 5

Ready for the Country," a rollicking piece of honky-tonk) and with words that offer a hope of fulfillment —

Dream up, dream up. Let me fill your cup.

With the promise of a man.

The tone is more of a solitary one, with the words continually referring to being alone, as in "Old Man" —

I've been first and last, look at how the time goes past.

But I'm all alone at last.

Rolling home to you.

Or in "There's a World" —

We are leaving. We are gone.

Come with us to all alone.

Never worry. Never moan.

We will leave you all alone.

There is the searching characteristic of "Heart of Gold," the social viewpoints of "Alabama" and "The Needle and the Damage Done," but there is a singular solidness underlying it all; something to fall back on, a sense of security.

Yet the album closes on "Words (Between the Lines of Age)" and so ends in unsureness. It is the album's one indecipherable song, on the lines of "Last Trip to Tulsa," working more in the imagery that paints a form built on unsure foundation. He speaks of cryptic scenes and unidentified beings in the song, and what does it come out to mean?

Someone and someone were down by the pond
Looking for something to plant in the lawn
Out in the fields they were planting the soil
I'm sitting here hoping this water will boil
When I look through the windows and out on the road
They're bringing me presents and saying hello
Singing words — words between the lines of age
If I was a junkman, selling you cars

Washing your windows and shining your stars

Thinking your mind was my own in a dream

What would you wonder and how would it seem?

Living in castles a bit at a time

The King started laughing and talking in rhyme

Singing words — words between the lines of age.

Harvest is the strongest thing Neil Young has yet done; without even one weak song. It is a fine, fine record, indicating that he could follow a masterpiece like After the Gold Rush with equal or better quality work. Yet a line from the title cut poses a question to the listener, but more important, to Neil Young as well —

*As the days fly past
Will we lose our grasp?
Or fuse it in the sun?*

— Neal Vitale

Mark Astolfi is bullish on America

America — America (Warner Brothers)

All indications are, as they say in the record biz, that America is about to take America by storm. By the latter, I mean, of course, the place where we all are now, home of Kentucky Fried Chicken, the Barbie Doll, and the San Diego Padres. By the former, I am referring to Dewey Bunnell, Gerry Beckley, and Dan Peek, three British lads who collectively call themselves America. You can't turn on the car radio these days without hearing their red hot single "A Horse With No Name," an interesting, hypnotic tune about a dude trucking across the desert, with a lead vocal that sounds more like Neil Young than Neil Young sounds like Neil Young. The record zoomed to the top of the pops in England, but for some

reason was not included on America's initial American album release. My sources now tell me that the latest pressings contain the song on the first side, added in the midst of the other cuts. I'm telling you all this so that you might check the back of the album before buying to see if your fave-rave 45 is included, if it makes any difference. Which it shouldn't, because even without the anonymous horse song, it's still a fine album. You could nickname it "Acoustic Guitar Heaven," since that is the basis of America's music, the twanging of both 6- and 12-stringers; most of the time there are two or three going at once. The album is a masterpiece of the subtlety, the soft-sell, the understatement that can be coaxed from the simple chordings of an acoustic, and the 13 year old kid who wants to learn to play one might do well to give a listen to America instead of messing with his older brother's old Yardbirds and Cream ips. as might also the cats who think the way to learn to play is with a SuperTreasury of 118,590 Guitar Chords.

The songs, all originals, are uncomplicated, listenable ballads reminiscent of Poco's quieter moments. Surprisingly, the best song on the album is the one with the least acoustic backing "I Need You," a Beegee-like rondo which would make one heck of a springtime single release, when and if the "Horse With No Name" pulls up lame. Other standouts include "Rainy Day," (replete with discrete pedal steel licks) "Donkey Jaw," (a rambling tune with some enjoyable pseudo-bottle-necking) and the short but potent "Pigeon Song." In case you were wondering, nothing on the album cops Neil Young's vocal chords to the blatant extent that "Horse With No Name" does; America's harmonies have a distinct Crosby, Stills, and Nash flavor at times.

Summary: a nice friendly album to crawl into when the blues got a hold on you, and a promising new group that, so far at least, is living up to its hype. And

admirably. Off the record, I really can't believe that I got through this whole review without once succumbing to the temptation to work "America, love it or leave it," in somewhere. Incredible.

— Mark Astolfi

Incredible String Band

Liquid Acrobat as Regards the Air — The Incredible String Band (Elektra)

Incredible String Band is back. Joe Boyd, their producer, is gone (they are producing themselves now). Rose is gone, being replaced by Malcolm (who is a far better instrumentalist and who adds a bass voice). But they sound just as incredible as they always have. On the new album, they perform in their usual myriad of instruments and styles, from Medieval-eastern to bubblegum music to scary song done in a Who-like manner with resounding chords on an electric guitar and powerful rhythms (with the assistance of an added drummer).

As far as the composing goes, Robin and Mike are far from written out. Mike contributes less here, probably due to the fact that his solo album used many of his songs. But he more than makes up for it in lack of material with his remarkable abilities on guitar, piano, organ and sitar. As a matter of fact, everybody plays especially well on this record, but Mike seems to be really maturing (heavens forbid!) as a musician. However, he still contributes a ragtime piano backup to Licorice on "Cosmic Boy." So there probably no need for worry about Mike growing out of the band. His instrumental prowess is extremely welcome.

With that out of the way, you can relax and enjoy every single cut on the record. Their records are traditionally long (timewise), but a few listens have always left me eager for their next record to come out already. It is still true. I can wait.

— Jay Pollack

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books

The phantasmagorical H.P. Lovecraft

Among the host of writers who have used horror and terror as their art form, two names stand head and shoulders above the rest.

Edgar Allan Poe took important steps in the original development of the modern terror story. He wrote before 1850. In the following 75 years or so, other authors used the genre more or less successfully.

Between 1920 and 1938, the second American giant appeared in print. Howard Phillip Lovecraft took ideas and styles from the earlier writers and added his own techniques. The result was some of the best horror fiction ever, and definitely the most influential.

Much of his work has been out of print for many years. Recently, American publishers, inspired by Lovecraft's European popularity, have released new editions of all Lovecraft's stories. Apparently his stories haven't dimmed with time, as there is now a full scale Lovecraft revival in progress.

Lovecraft himself was a man with very unusual habits, very fitting to his themes. From his early childhood, he was alienated from children his own age. In later years, this tendency grew to the point where, except for a brief unsuccessful marriage, Lovecraft was a recluse, rarely leaving his large old house in Providence, Rhode Island.

Lovecraft's efforts were almost all short stories, and they can be divided very neatly into two cycles. His most famous and influential work is contained in the Cthulhu cycle. Lovecraft developed a self-consistent mythology all his own; in

some ways close to the Christian ideas of God and Satan. The core of the mythos is that sometime in earth's dim past, before man existed, the world was ruled by the Old Ones — beings of frightful power and horrible shapes. They were the primal evil in Lovecraft's stories. The entire set of stories is named for Cthulhu, the monstrous water elemental who is imprisoned beneath the Pacific in the ancient sunken city of R'lyeh. Some of the other notables include the walker of the star winds, Nyarlathotep; Shub-Niggurath, "the black goat of the woods with a thousand young"; and (my personal favorite) Azathoth, the blind idiot god who yammers and bubbles at the center of all infinity. Before the dawn of man, another group of gods, more powerful than the Old Ones, banished the Old Ones and imprisoned them throughout the universe. These were the nameless Elder Gods. The Old Ones still retain their power, and through subtle manipulation of men's dreams or with mystic tokens, they plot to free themselves from their cosmic prisons.

The backdrop also includes books about these gods authored by ancient scholars who were usually described by the adjectives "mad" or "unspeakably degenerate."

Perhaps the best remembered prop of the whole mythos is the mad Arab Abdul Alhazred and his dread book the Necronomicon. The book supposedly had a dark and bloody history. In modern times, only a few copies were rumored to exist and it was a common gambit in the stories for someone to come across a copy of one of these forbidden books or mystic charms and thereby inadvertently summon one of the Evil Ones.

All of these background props were carried over from story to story. The background was so carefully woven that many people actually tried to locate the fictional Necronomicon through rare book dealers. This ad appeared in the "Antiquarian Bookman":

Alhazred, Abdul. The Necronomicon. Spain 1647. Calf covers, rubbed and some foxing, otherwise very nice condition. Many small woodcuts of mystic signs and symbols. Seems to be a treatise (in Latin) on Ritualistic Magic. Ex. lib. stamp on front fly leaf states that the book has been withdrawn from the Miskatonic University Library. Best Offer.

But this imaginative background wasn't what made Lovecraft's reputation. His greatest ability was creating subtle terror out of eerie descriptions. Lovecraft could manufacture an atmosphere, a mood of dark foreboding. This passage is from his "The Call of Cthulhu":

At the end of the passable road they alighted, and for miles splashed on in silence through the terrible cypress woods where day never came. Ugly roots and malignant hanging nooses of Spanish moss beset them, and now and then a pile of dark stones or fragments of a rotting wall intensified by its hint of morbid habitation a depression which every malformed tree and every fungous islet combined to create. At length the squatter settlement, a miserable huddle of huts, hove in sight; and hysterical dwellers ran out to cluster around the group of bobbing lanterns. The muffled beat of tom-toms was faintly audible far, far ahead; and a curdling shriek came at infrequent intervals when the wind shifted. A reddish glare, too, seemed to filter through the pale undergrowth beyond endless avenues of forest night.

By Lovecraft's own admission, his two favorite story elements are strangeness and antiquity, so he naturally placed most of his stories in his own New England. Many of the characters lived in backwater isolated towns and were born from rotting blood lines, generations inbred. Characters of malevolent stares and evil bearing, the towns of New England, all are described with dark adjectives. Shadows and strange noises appear throughout the stories to punctuate the eeriness, and even more important, give the characters points around which they could drive themselves crazy with fear and worry. Poe's horror was psychologically created, Lovecraft provided us with a tangible focus for fear.

While he was sure to supply lots of atmosphere and careful description, Lovecraft left most of the true horror to your imagination. The shape and aspect of the Evil Ones was described in the most nebulous terms possible. The acts of horror — rats devouring live humans, a man melting in the August heat, ghouls munching on human remains — all are talked about in just enough vague detail to create the atmosphere of terror that was so important to the mood Lovecraft so skillfully imagined.

Some of his stories contained the dark "atmosphere" but didn't depend on the "Old Gods" theme for a plot structure. These stories, like "Pickman's Model," "The Terrible Old Man" and "Rats in the Walls," were sometimes anthologized into readings for the mainstream fiction market, which presumably didn't like monsters. As a result, these are Lovecraft's best known works.

The second, lesser known cycle of Lovecraft's work was written at the very beginning of his career. Influenced by the English writer Lord Dunsany, these earlier stories didn't have the heavy accent on the dark and foreboding feeling that Lovecraft developed later. Here his prose is crystal clear, again with an emphasis on description. Perhaps the culmination of this is the novelette "The Dream Quest of Unknown Kadath." In 140 pages, Randolph Carter sleeps and, dreaming, walks through the Gates of Deeper Slumber down seven hundred onyx steps to travel through and explore the dream world. Carter's adventures are detailed without a sentence of dialogue. Lovecraft delights here in colorful descriptions of unearthly and magnificent scenes.

Lovecraft's style became the standard style for the horror story genre. Writers since then have borrowed his techniques and his plots. His pantheon of evil gods has been used and added to by other writers right up to the present.

Lovecraft corresponded with other major horror writers of his day, notably Frank Belknap Long, Robert Howard and Clark Ashton Smith. They liberally alluded to each other's stories and happily used each other's ideas quite often. August Derleth used Lovecraft's style, and was so successful that it's hard to tell them apart. They collaborated on several works, and after Lovecraft's death, Derleth finished many of his incomplete stories.

Derleth owns Arkham House publishing company, named after Lovecraft's favorite Massachusetts setting (Arkham was a small town patterned after Salem). This company was responsible for keeping Lovecraft in the public eye after his original publishers folded.

Lovecraft stories usually first appeared

in a pulp magazine, *Weird Tales*. This was somewhat similar to the 50-cent sci-fi magazines available today. Many people reject him out of hand by referring to the "low grade" of talent appearing in the pulps. Lovecraft's popularity faded after 1940, but there was always a small devoted group of fans in the United States. Their devotion is evidenced by the fact that an original H.P. Lovecraft manuscript could sell for about a hundred dollars. In recent years his works have appeared in Europe and have been very popular. Taking the hint, U.S. publishers have come out with new editions of Lovecraft's efforts, and anthologies of other writers' contributions to the Cthulhu mythos are now available. Paperback editions are published by Ballantine and Beagle.

Perhaps the strangest part of the Lovecraft story is this (unsubstantiated) story of his death. Towards the end of his career, Lovecraft was carrying on a huge literary correspondence with many of his fellow writers to the tune of 10 or 20 letters a day and many typewritten pages for each letter. Apparently he had no time to write stories to make a living. H.P. Lovecraft supposedly starved to death.

Bob Klein



Classical guitarist Ronald Murray will appear in the Kresge Little Theatre on March 1st at 8:15pm, sponsored by the MIT Classical Guitar Society. Mr. Murray's program will include music from the 16th to the 20th centuries, by composers such as Bach, Sanz, Scarlatti, Albeniz, Ponce and Tarrega. Admission will be \$1.00.

music

Louden Wainwright III is an improbable star

Louden Wainwright III does not have the appearance of a star. He looks more like a big, over-grown kid, with a voice that is very high and sometimes squeaky. This is the impression he gives on his records; when he appeared at the Passim Coffeehouse this weekend, his performing style matched this image rather closely.

Basically, Wainwright deals in humor. A lot of it is straightforward, but quite a bit of it is the ironic, black type of humor, to which your initial reaction is a smile; but the long-range feeling is one of great sadness or wonder. The lyrics are often very haunting, very stark, strongly existentialist. It sounds as if he is straining to get the words out, and, in person, you can see him pretend to strain. His whole act seems to be, literally, an act. But he lets up so rarely (and even his serious songs have funny lyrics) that it's hard to tell just how much of what he does is really a put-on. A large part of his material sounds autobiographical, and, at Passim, he often described the circumstances under which he wrote the song or the inspiration for it.

He plays the part of a rock-and-roller

with an obvious lack of subtlety. He pretends to try to be a big star, but his whole attitude and appearance are radically different from that whole scene. He may have trouble avoiding the fame, however, because he really is that good. So many solo songwriters take themselves so seriously that it is a great change to hear one who doesn't, even when his subject matter deserves it. He has two highly-praised albums out on Atlantic (though he has since signed with Columbia) which are equally good. He uses the barest of accompaniments, but they are highly imaginative for their simplicity. You can't hear him without cracking a smile or without being a little frightened when he's finished.

Louden Wainwright III would probably not be as effective in front of a large audience (such as a star would attract). He recreates the mood of his records by making faces and forcing his vocals, which would most likely be missed by many in a large audience. The small club (like Passim) is a much better atmosphere for him to work in, but he may not be able to enjoy it much longer. He may or may not be avoiding great popularity but he won't last much longer as such an unknown.

Jay Pollack

media

Firesign Theatre on radio (on record)

Dear Friends — The Firesign Theatre (Columbia)

The Firesign Theatre have been known mostly for their work on the record medium (at least on the east coast). Their four records made special use of the effects that could be employed on a disc, such as special sound effects, musical selections, and of course, the bag of tricks involved with stereo recording, such as fancy echoes and spatial effects. Most of these things are not reproducible live, naturally, and the Firesign Theatre is put into a class of comedy artists different from such nightclub and television "standup" comedians as Flip Wilson and Bill Cosby, whose records are often made from live performances.

This classification is made without even considering the completely different styles. Most solo comedians use monologues and stories. Some soloists (David Frye, sometimes George Carlin) and many comedy teams like Ace Trucking Company, Bob and Ray, and so on act out scenarios with one or more characters portrayed therein. Firesign on record did this on a grandiose scale, involving multiple, intertwined plots and complex references, with each of the four members taking many parts with different voices. They are pretty well associated with a frantic pace, often hard to keep up

with.

However, for several years now, the Firesign Theatre has also had programs on the radio (mostly in Los Angeles). They can still do multiple voices, but they are severely limited with respect to other effects in a live situation (even "Nick Danger," their recorded radio parody, exceeds the actual limits of radio towards its end). *Dear Friends* is a generous helping of selections from shows, cut into short (one to five minutes long) segments with an extremely helpful program explaining just who speaks each voice (which has probably puzzled some of their fans for a while). Much of it is radio talk show style, complete with several great commercials. The limitations on the style are not serious impairments, though. Practically every cut has something to recommend it and some of the bits rank with their best material (the small amount of throwaway stuff appears to have been added for the sake of a little extra variety; there is enough variety without it). You can always be sure that the next word to be said on any of their records is just the word you weren't thinking of. And it is reassuring to know that they suffer very little when they work live. This album should be more popular with their fans (and the radio stations) than the more abstruse (though excellent) *I Think We're All Bozos On This Bus*. Now, if we can just get them to make tours . . .

Jay Pollack

film

Cabaret-Continis, from page 5
and canes become Nazi style helmets and guns.

The parodies of the night-club routine are unsubtle, but marvelously staged and a joy to watch. It is no joy to watch Nazi hooligans slowly take over the streets, or to hear the wealthy show no fear because "We can control them," as one noble type German says. This same man takes Sally and Brian to his mansion in the country as his guests. They dance the night away, and it is only later that we find he has made love to both of them on separate occasions.

Their wealthy benefactor has driven a wedge of suspicion between the pair, to such an extent that their relation rapidly deteriorates, until she finds out that she is pregnant, and does not know whose child it is. The pair decide to keep the baby, and one of the few moments of warmth creep into the film. To no avail in the end: she has the baby aborted. Why? Because her tweedy Englishman has plans to return to England with her, to get away from the oppressive Nazism he sees growing by leaps and bounds. He wants a quiet academician's life in Cambridge. Sally proves to be more in love with the theater than with him.

That is how the film ends: he goes back to England alone, while she returns to the stage to end the movie with "Life is a Cabaret." Her performance is so charged, one can almost believe she means it. Almost, but not quite.

As the film moves on, flashes of the subtle Nazi menace flash by. A Jewish girl's dog is brutally killed and placed at her front door, while "Juden" is written in blood on the sidewalk in front of her house. Sally's lover Brian is brutally beaten by a pair of Nazis when he ridicules them in the street. One of his fellow boarders tells him of an inter-

national Jewish conspiracy, and he finally replies "You're part of an international conspiracy too. The international conspiracy of horses' asses."

The film is pessimistic in tone; no one can do anything to stop what few are willing to notice. To leave, to go to England, is a coward's escape. To stay, seemingly in bravery, is to continue the decadence.

* * *

The Italian Jew of 1938 is the topic of *The Garden of the Finzi-Contini*, and the film minces neither word nor image in driving its point home. Very little else in the film is of much consequence, as it expresses the tragedy of an entire people led away meekly and slaughtered.

The richest family in the small Italian town of Ferrara is the Finzi-Contini family. They are, of course, Jews; they are, of course, good to the other Jews in the area. They are convinced that the best way to weather the Facist storm is to withdraw into their palatial estate and avoid contact with the trouble outside.

The film starts with the declaration by the Mussolini government of the anti-semitic laws: no more inter-marriage, no more public schooling, no more Jewish money to leave the country, and no more servants for Jewish families. The effects are immediate and dramatic: the younger children can no longer go to school, the elder children have their careers in the university threatened, and the mother wonders how the house can be run without servants. But these effects are not visited so extensively upon the Finzi-Contini — they seriously affect only the middle class family of Giorgio, Micol Finzi-Contini's childhood sweetheart. The middle class lacked the wealth to insulate themselves from the effects of law.

They do make an attempt: the edicts are followed as closely as possible (on the



surface), and the father even joins the Facist party. But Giorgio chafes under such repression, and loses control while watching a film of Mussolini, calling him a clown. Only the intervention of his gentle friend prevents a beating.

The friend, Malnate, is a tennis partner Giorgio met while playing at the Finzi-Contini's (the only place he can play now that the tennis club has kicked him out). Malnate attempts to interest Micol in a little hanky-panky, but she is convinced he is too "hairy."

But it is just as well: Micol is as frosty as Sally is warm. She is willing to hold Giorgio's hand, but only for a moment; to kiss him, but only briefly; and to tempt him after both are alone and apart after a rain storm, but without ever letting him touch the merchandise. There is only one scene in which she eventually shows the slightest amount of warmth, and that is with her hirsute acquaintance Malnate, to whom she makes love on the eve of his departure into the army.

There are implications of non-standard sexuality in this film, as there were in *Cabaret*; the hairy tennis player grills Alberto with regard to his sexual past, getting only non-committal answers. He asks Giorgio at one point whether he would rather have a woman or see a movie. The scene cuts to the inside of a theater.

In the end, the police cars invade the Finzi-Contini estate, as all Jew are checked off on a master list, even some who have been dead for six months. Giorgio's family is brought in, as are all his friends (he manages to escape at the last minute himself). Here, as in *Cabaret*, we see the uselessness of either running or hiding.

Both of these films are pessimistic. This is not surprising in the serious kind of film that De Sica makes. It is nothing

short of incredible for an American musical film like *Cabaret*. It is probably unprecedented in the history of Hollywood, and it certainly must be giving Busby Berkley a turn, even if he isn't in grave. What is even more astounding is that the film appears well on its way to great commercial success, which is the only thing that can clear a path for future generations of serious musical film makers.

There are basic stylistic differences between the two films in their approach to the stories they have to tell. De Sica has returned to his roots, using non-professional actors in authentic locations to evoke a general realism, which keeps the acting from overwhelming the plot. He uses subtle lighting, and an occasional soft focus, to take the edge off otherwise figuratively harsh scenes. Bob Fosse, director of *Cabaret* used elaborate sets, intricate photography, and absolutely stellar performances by Minelli and Joe Gray to make his point. I have rarely seen a better parody performance than the one Gray turned in for this film. One is swept away by his macabre presence every time he appears on the screen, a counterpoint to the dull, colorless world around him.

Cabaret and *Finzi-Contini* are two films that easily stand alone as different approaches to the cinematic art. Yet they have remarkable similarities and points of comparison: they both have willful heroines, for instance, and men whose personalities are dominated by them. But, more important, the films represent the agony of the crumbling of imaginary oases in the rise of fascism in the Thirties. And far from showing different sides of the fence, they evoke the common theme of decadence, in one form or another, that pervades such dying societies — from within.

P.E. Schindler, Jr. ■



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Quite marvellous. A beautiful surprise.

—Pauline Kael, The New Yorker Magazine

May well be the loveliest film of the year.

—Nellis Alpert, Saturday Review

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—Liz Smith, Cosmopolitan Magazine

The hand of genius is once again evident.

—Judith Crist, NBC-TV

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MUSIC

Jimi Hendrix was that good**Hendrix in the West** — Jimi Hendrix (Reprise).

This album, preceded by a (mistaken?) early release to radio stations over a month ago, is a collection of live recordings of old songs (though not all previously done by Hendrix) taken from concerts at the San Diego Sports Arena, the Isle of Wight, and the Berkeley Community Center over the past few years. Some of the numbers are done by the old Experience group, those at San Diego, with Mitch Mitchell on drums and bass-player Noel Redding. The rest of the record has Billy Cox on bass, who replaced Redding after the latter went on to form Fat Mattress.

The quality of *Hendrix in the West* varies almost directly with the band and location, spanning some of Hendrix's worst and best. It becomes very clear that his best work was with the Experience, and later efforts on *Band of Gypsys*, *Cry of Love*, and *Rainbow Bridge* don't approach the earlier ones.

The two songs from the Isle of Wight are terrible; "The Queen" (the British national anthem) and "Sergeant Pepper's Lonely Hearts Club Band." The Berkeley cuts fare little better with an adequate-to-good "Johnny B. Goode," along with pretty weak "Lover Man" and "Blue Suede Shoes."

But the San Diego section more than offsets the previous lapses. "Little Wing" is nothing short of perfect; "Voodoo Child," while not quite as good as the studio version, is fine; and the blues lead work on an extended "Red House" is perhaps the best I've ever heard Hendrix play. The band is excellent; only occasional moments on *Are You Experienced?*, *Axis*, and *Electric Ladyland* come close to their work on these few cuts. It is times like those at the San Diego Sports Arena that show Hendrix to be as good a guitarist as everyone said. Possibly the best ever.

Neal Vitale

Gunne is a son of a Spirit**Jo Jo Gunne** — Jo Jo Gunne (Asylum)

If Jo Jo Gunne reminds you of Spirit, especially around the time of *The Family that Plays Together* I'm really not surprised, since it is Jay Ferguson's group, and Jay was Spirit's curator of the keyboards. With Jo Jo Gunne, Jay returns, tickling his

ivories, singing, and writing all the songs. Spirit always struck me as a group that was able to make a little go a long way, and Jo Jo Gunne keeps the tradition alive. They can sound like the worst of the Guess Who when they want to, but also find time to rock and roll. Curly Smith is a competent, tasteful guitarist, and the Andes Twins lay down a solid rhythm backing. "Run, Run, Run," the leadoff cut, is the best on the album, which just reeks of potentiality, with the accent on potent. Jo Jo Gunne. Just wait.

Mark Astolfi

Jamming with Hopkins (sic)**Jamming With Edward** (Rolling Stones Records)

This is where we get to see what the players involved (Jagger, Cooder, Hopkins, Wyman, Watts) are really like. There aren't ten takes of each cut, of which the best one is chosen — everybody gets only one chance. And the result is pretty much what you would expect — the real creative forces on the record are Nicky Hopkins and Ry Cooder. Mick Jagger is inconsequential on vocals and harp, Bill Wyman is adequate and Charlie Watts just about keeps up with everyone else.

Almost all of the drive in this music comes from Hopkins, who has already demonstrated, in his work with the Stones, the Beatles, the Airplane, Quicksilver, Jeff Beck, the Who and many others, that he is the best session pianist in the current crop of rock musicians. His work on "Edward's Thrump Up" and "Highland Fling" are the most interesting things on this whole album. Most of the rest of the music could have been done by any fifth rate rock and roll band.

This record has been priced low because the production costs were small. Hopefully, this will start a trend. We already have lots of inexpensive two record sets but a cheap single record would often be much more desirable than a double album with a lot of filler material on it. It is unfortunate, though, that the first record with such a low price should be of such mediocre quality.

Jay Pollack

Tracy doesn't lick teenagers**Tracy Nelson/Mother Earth** (Warner Brothers)**Teenage Licks** — Stone the Crows (Polydor)

Mother Earth and Stone the Crows are

two of the most under-rated bands in rock. Tracy Nelson has done consistently fine vocal work with Nashville-based Mother Earth; Maggie Bell has done the same with probably the only Scottish group in rock, Stone the Crows. Yet both have received little more than critical acclaim.

Teenage Licks is immediately recognized as the more striking of the albums, due to the excellent cover art that sets it apart from the usual photographed and painted mediocrity of most album jackets. Luckily, the rationale in favor of this particular disc is much sounder than attractive artwork. Maggie Bell, who you may remember as being credited with vocal abrasives on the title cut of Rod Stewart's *Every Picture Tells a Story* doesn't have what would be considered a good voice; it's more on the order of a Janis Joplin or a Genya Ravan. Nevertheless, the combination of her singing (with a very catchy bit of a Scottish accent) and very strong back-up from a band that has added Stephen Thompson, ex-bassist for John Mayall, produces a very fine, powerful album.

Tracy Nelson/Mother Earth is yet another extremely good record by a highly competent band that drew less than half of capacity to last fall's concert at the old Aquarius. Tracy Nelson is an excellent singer, and can do wondrous things with her voice, which in itself is much better than one like Maggie Bell's. Though sometimes the emotion she can put into a song doesn't come through quite as strong on record as live, the only true faulting of her and the group's records are their similarity. In this sense, *Tracy Nelson/Mother Earth* is more of the same style of material that they've been doing for quite awhile. With the low-key style of Mother Earth, this might become boring; I feel the consistent high quality of the albums more than offsets any rut of sameness.

Teenage Licks and *Tracy Nelson/Mother Earth* are two excellent pieces of music by two fine female vocalists and their bands; perhaps for each, their latest album will be the one to bring them the credit they deserve, but have yet to receive.

Neal Vitale

film

Minnie and Moskowitz is engaging and very real

Perhaps the most amazing thing about *Minnie and Moskowitz* is not that it succeeds so beautifully, but that it succeeds at all. Greater men than John Cassavetes have attempted the "spontaneous" genre of theatrics and failed miserably. Yet *Minnie and Moskowitz* is one of the freshest film concepts to have hit lately, and certainly the best movie of its type ever made. It truly is the "ultimate home movie."

More than that, "M&M" is undeniably an actor's film, and the two leads live up to this responsibility admirably. Gena Rowlands, Cassavetes' wife, is charismatically fetching as Minnie, an insecure woman tangled in a hopeless and inevitably doomed affair with a married man (Cassavetes himself). Seymour Cassel is absolutely nutty as Moskowitz: when he's not bananas he's at least horny, and he slowly but surely pushes his nouveau-middle-age hippiesque way into Minnie's life (which apparently comes only when she can ignore him no longer). Perhaps the conversion comes a bit abruptly, but not beyond the point of credibility.

The supporting cast is made up mostly

of relatives: besides Cassavetes himself as the married lover, his mother, Katherine, plays Mrs. Moskowitz; his mother-in-law, Lady Rowlands, plays mother to Minnie; and the Cassavetes kids are there as well.

Yet the all come off well, these family people. They're convincing. Perhaps it's the distinction that these are not polished professionals who are just reading lines, but everyday people, like practically everyone else in the world. One senses that the characters are more than just characters — that they are real people.

That is what makes *Minnie and Moskowitz* what it is, and that is what lifts a viewer up as he or she walks out of the theatre. They feel what Minnie expressed at the outset, "There's no Charles Boyer in my life. There's no Humphrey Bogart." They know that Moskowitz was not really an answer to that sentiment, but that he most certainly was an answer. And perhaps they hope that a homely but real person will be somewhere in their future, or are a little more thankful that that person was in their past.

It's a happy and totally engaging film, this *Minnie and Moskowitz*. It "sets you up to believe in everything: ideals, strength, romance, and, most of all, love." And you'll feast on every bit of it.

Alan Razak

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music

The MIT music faculty present a Schubert Festival

Under the auspices of the Goethe Institute of Boston, the MIT Music Faculty presented what was billed as a "Schubert Festival." The performances consisted of two of his song cycles on February 16 and 23 in Kresge Auditorium.

On the first evening, baritone Leslie Guinn and pianist John Buttrick presented *Die Schone Mullerin*. The work comes from the poems of Wilhelm Muller, and consists of 20 poems set to music. Mr. Guinn's interpretation of the work was excellent; his voice is well suited to this rather demanding work. Mr. Buttrick's accompaniment was also well done, with a fine sense of the dramatic. The balance between the two was not quite what it might have been, although some of this fault might be attributed to the auditorium, which is not the proper place for this type of material.

The following Wednesday evening found tenor Ernst Haefliger and pianist Franz Rupp performing *Die Winterreise*. This work is again a Schubert song cycle, taken from a series of poems by Wilhelm Muller. The entire feeling of this concert was more formal than the earlier: the audience was in general more formally attired, and the performers wore white tie and tails, rather than the dark suits of the earlier week. The performance was not bad, but not up to the standards of the

The MIT Concert Band
will present their winter concert
on Sunday, March 5th, at 3 pm
in Kresge Auditorium. Featured
will be the Jan Veen Theatre of
the Dance. Admission is free.

last. Mr. Haefliger has a lovely flowing voice, as long as he remains below a mezzo-forte. Also, the work was performed without an intermission, and the strain on Mr. Haefliger was only too apparent. Mr. Rupp is an adequate pianist, but unfortunately brought nothing to the performance. And again, the overall sound was lost in the cavernous auditorium.

The two concerts were well attended and received by their respective audiences; it appeared that the auditorium was somewhat better than half filled on both evenings. However, the Little Theater might be better for a program of this nature; Kresge is too monstrous to be a proper recital hall.

Jeff Star

film

The Boyfriend: all potential, no kinetic

Ken Russell had the chance. What he was afforded with *The Boy Friend* was the opportunity to make the non-musical musical. Instead, he has made a razzling-dazzling, mindless mistake. It is not so disconcerting that this is a musical (although this writer, for one, regards them as anathema to reasonable cinema), but that it could have been, but failed to be a viable, intriguing look behind the peurile facade of the musical theater.

Instead, Russell oppresses us with his "startling" camera technique, and, as if the mere idea were not enough, subjects us to two hours of this meaningless drivel. God knows that musicals are bad enough, what with young maidens and a hundred-fifty-piece orchestra insanely bursting into song on mountaintops and other suitably unlikely locations. But Russell tries to distinguish it. Sandy Wilson must be rolling over in his grave. When he wrote it in the '30's, it was a parody of the musicals of the 10's and 20's. Whatever

enjoyment we could have had from that, Russell has stolen from under the podium.

The fantasy scenes, which were obviously great fun to make, are truly fantastic — in the gaudy, overblown musical theater sense. Here, if anywhere, is the forte of the picture — justifiable opulence. By placing his fantasy within the absurd light of Hollywood musicaldom, Russell permits us to accept it without the traditional musical hang-up, "But where is the orchestra coming from? Etc."

Alas, however, Russell can't resist the temptation to dress up everything, and soon we hear the orchestra creeping in all over the place. The cheap run-down musical becomes instead a great musical in a cheap run-down theater, which it is not, and which it was not intended to be portrayed as. Russell successfully not only destroys both fantasy and non-fantasy, but the film as well.

With all this against him, Russell deems it hopeless and adds the crushing blow: he makes it all-out musical right there, no fantasy, no play, just Twiggy

there in the dressing room, singing a pitiful accompaniment to the orchestra. Twiggy may be able to act, but she can't sing, which is probably the most refreshing thing about the film. It truly is a joy to be blasted with a musical without having to tolerate a Julie Andrews as well. Twiggy can't sing, can't dance, can't really act, is flat-chested, and talks with a cockney accent, and, if anything in this overstuffed musical toy can be called magnificent, it is she and she alone.

But, good grief, asking the poor frail kid to carry a whole movie, which is too long, too big, too cutesy, too everything, is pure meanness. Watching characters trying to upstage each other for two hours is tedious and hardly basis for the one line joke which ties it all up, nonetheless for a whole movie.

Someone said *The Boyfriend* marks the beginning of a new surge of musicals. Let's hope not. The moviegoing set has done nothing to deserve being pelted with such obtuse doltage again. Better for all if *The Boyfriend* marks the end of an era, rather than a beginning.

Alan Razak

Kids nowadays ain't got no shame.



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Gym splits CGA, Queens

The MIT gymnastics team closed their dual meet season Saturday with a win against Queens College and a loss to the Coast Guard Academy in a double dual meet at Coast Guard.

This brought the final team record to 8-2, the most wins in a season ever by the team. Queens is a new team (and is not yet well-developed), so MIT won by 40 points, winning every event. Coast Guard was the best team the Techmen have met this year, and it was a barn-burner of a meet down to the last event. It was the most exciting, tense, close meet of the year as MIT's strongest effort fell short of toppling the powerful Coasties.

Coast Guard opened up the meet with the strongest floor exercise team MIT has met all season. Their 23.2 was overwhelming, beating MIT's 21.7 despite captain Dave Beck's ('72) record 8.55 for first place. CG, though, pulled in places two through four, so were unbeatable.

The second event, pommel horse, was the Coasties' weakest, but the Techmen did not capitalize on that as much as

they should have. Junior Dennis Dubro did come through, though, with a 6.55 for second place. (Dubro's score counting against Queens brought him a first place for the first time.) MIT was able only to chip .15 away from CG's lead.

The third event, rings, was the highlight for MIT. Jarvis Middleton '74, Dave Millman '72, and Larry Bell '74, combined for 20.5 to beat CG by more than a point. Jarvis's 7.85 for first place was a personal high. The Coasties were not bad on rings. The Tech ring men were just superior in physical strength, the key to rings. This put MIT into the lead for the only time of the meet, 60.35 to 60.15.

After the break the visitors had to watch another fantastic performance by Coast Guard. Their vaulters scored the highest score MIT has seen this year, 25.3. The Tech vaulters did a fine job to get 23.8, but another 1.5 event margin put CG back in the lead. John Austin's ('74) 8.35 was good enough for third place.

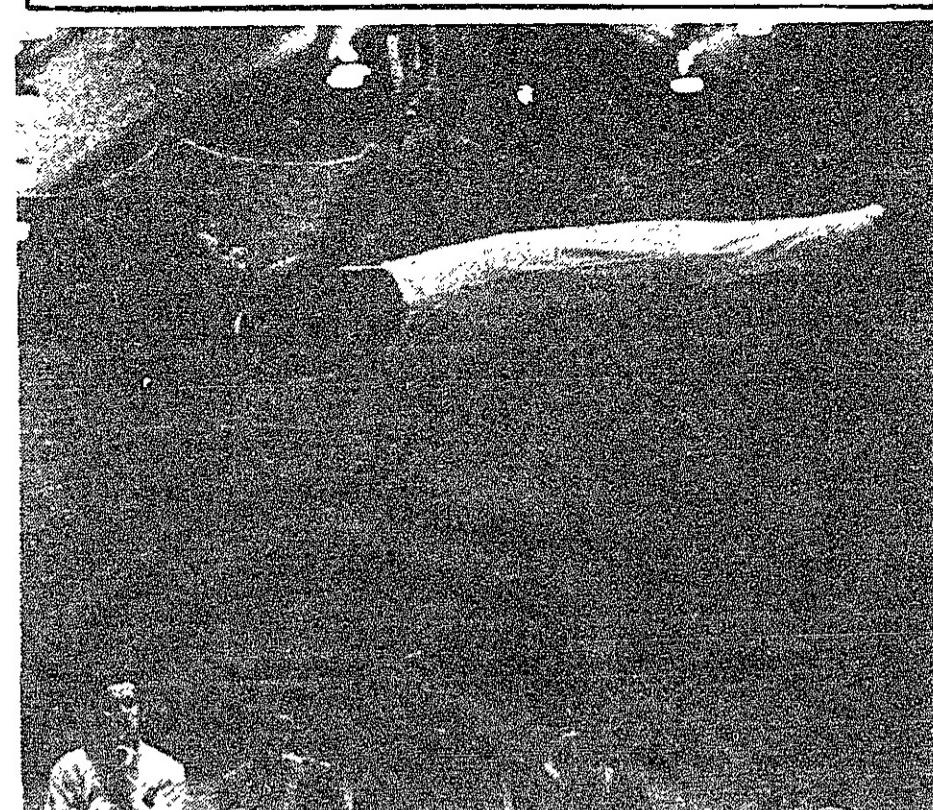
Parallel bars was much the same happy story as rings. Coast

Guard had a good team up, in fact they were the best opposition all year, but the MIT p-bar men put on a truly great performance to score their highest of the year. Andy Rubel '74, Bell and Alan Razak '75 scored 22.75 to win by .7. (Again, Andy's score against Queens gave him a first place for the first time.) So with one event left, the great ring and parallel bar scores, with the good solid scores on the other pieces put the Tech gymnasts only .6 behind.

It couldn't last. CG pulled out another fantastic set of gymnasts to clean up on high bar. The MIT high bar men did about all that could be expected, with 17.95 against CG's 21.55. The net result of the meet was that Coast Guard put up the best team that MIT has met all year, yet MIT was able to keep within a point up to the last event, but lose anyway 129.05 to 124.9.

Riding an upward trend of improving performances, the team this week prepares for the big one. They host the New England Championships Saturday to finish the year.

SPORTS



Jarvis Middleton '74 scored a personal high of 7.85 on rings to take first place in the gymnastics meet against Coast Guard and Queens. MIT split the meet and finished with a season record of 8-2.

Photo by Ken Wilson

Aquamen swim away with GBCAA triumph

By Sandy Yulke

Last week, while most people were cursing the ice and snow, the MIT swimming team had little trouble in winning their battle over the element water, and retaining their title at the second Greater Boston Collegiate Swimming and Diving Championships. The meet was highlighted by the breaking of two MIT varsity and two Alumni Pool records.

In the 1000-yard freestyle, Ed Kavazanjian '73 broke 11 minutes, with a clocking of 10:59.5, two seconds faster than the old MIT and pool record; MIT finished 1, 2, 3 in the 1000, Dan Berthencourt '75 and Peter Schultz '75 taking second and third respectively. Another pool record was set in the 500 freestyle, by Jim Davis of Harvard, with a 5:06.3, which is 5 seconds off their best time.

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BSU wins IM basketball

By Walter Middlebrook

The Black Students' Union 'A' league intramural basketball team finished its season with a grueling 49-46 victory over Ashdown to capture the IM Basketball Championship. The game played last Wednesday night required one overtime and allowed the BSU to take its first trophy for an IM championship.

As the crowd of more than 50 watched neither team showed any moments of spectacular effort with both teams having their ups and downs. From the opening moments of play, it looked as if the game would go all BSU with their agile "run and gun" offense and a very aggressive defense, but with less than 8 minutes left in the first half, Ashdown called a time out to rearrange its defense. This new maneuver somewhat stymied the BSU offense and at the same time Ashdown's offense on most of the BSU mistakes ended halftime with a 19-19 tied score.

Entering the second half with the same aggressiveness that they ended the first half with, Ashdown continued to capitalize on BSU errors. Then with 7:51 remaining in the game, the BSU got itself together as Bell, William "Bill" Jones '73 (12 pts.) and George "Red" Miller G in Chemistry (9 pts.) put

together a barrage of offensive and defensive play to combat the balanced play of Ashdown's Chinault, Bruce Wright G in Chemical Engineering (11 pts.), and Thomas Flanagan G in Nuclear Engineering (7 pts.). This barrage led to a 41-41 tie with 41 seconds left to play in the game. With the ball and less than 25 seconds, Ashdown played for the one shot; going up with 9 seconds left on the clock, the shot, no good, was rebounded by BSU. The ball was brought downcourt and with two seconds to go, the shot was up and no good. Regular time ended with a 41-41 tie.

The overtime period started with Curt Morrow '73 replacing Bell for the BSU. Bell had injured himself by tearing his

Achilles tendon and is now in the infirmary recovering from surgery.

The BSU didn't suffer without Bell as Morrow opened the overtime period with a three point play. He finished with five of the team's eight points in the overtime. Ashdown had a chance to tie the game again with 15 seconds left and the score 48-46. With an intentional foul by Ashdown and the missed free throw by BSU, Ashdown called time with 2 seconds remaining. On the in-throw, a BSU player was fouled. Shooting one-and-one, the first shot was good and even though he missed the second, he put the game totally out of Ashdown's reach. The final score was BSU 49 — Ashdown 46.



BSU 'A' team members, l. to r.: coach Ronald McBean '75, Bill Jones, Mike Hartwell G, Bill Canns, Curtis Morrow '73, Ron Blount '73, Aaron Foulkes '72, Norbert Pierre G and George Miller. Photo by Brad Billedteaux

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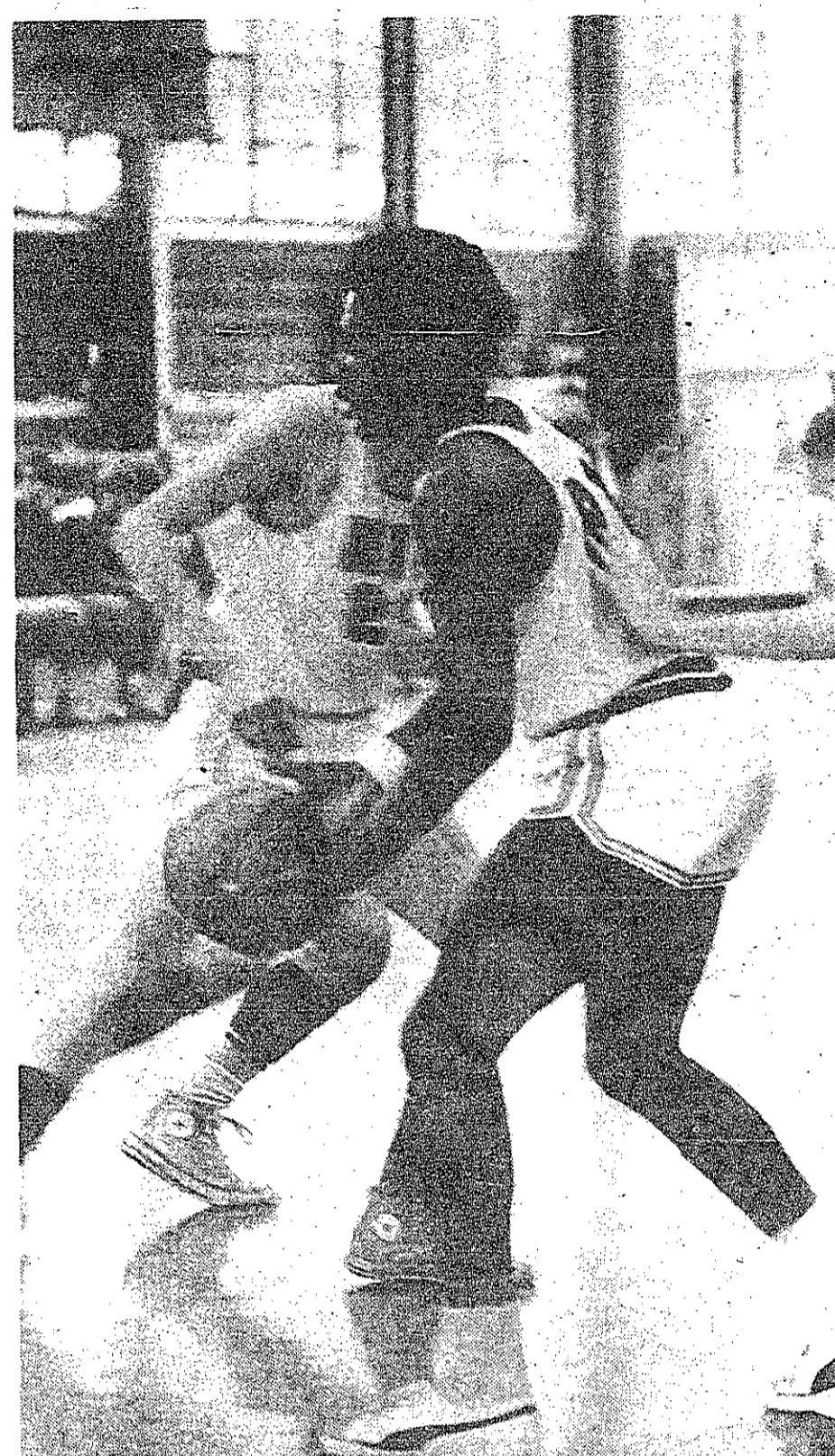
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SPORTS



Grapplers end season taking 3 straight wins

MIT's grapplers worked to an 11-6 final record this last week, defeating Bowdoin, 33-9, and Tufts, 36-18 on Saturday and beating Coast Guard, 27-9, on Tuesday.

That makes 99 victories in Coach Chassey's college coaching career, quite creditable considering the material he starts with. But no small portion of the team's expertise falls due to fancy Fred Lett, former national champion and present assistant coach, whose instincts on and off the mat have been an inspiration to all manner of grappler, whether interscholastic or just extracurricular.

The Coast Guard meet began with Ed Hanley '74 upsetting favorite George Long, the Academy's big gun. Hanley fought long and hard to put Long on the short end of a 13-7 score. Jon Backlund '73 followed, promptly pinning his opponent. This set the tone of the meet, and Chuck Meeder '75 meted out just enough punishment to win a close match. Rich Hartman '74 at 142 lbs. tied and Bill Gahl '72 pulled out an 11-7 victory.

The score was 17-2, MIT, and the rout was on, but Coast Guard would not surrender without a fight, and a second telling battle was forthcoming. Their 158 lb. senior Captain Ed

Page did combat with MIT's Loren Dessonville, '75, only to sink in defeat. Loren logged a page in history as he wrote off Page for the second time this year. Durable Dave Kentz '73 then sailed to a swift victory, and Paul Mitchell '72 won by 10 to give MIT a 27-2 advantage. The heavyweights ran into rough waters, however, as neither could navigate a victory. Mike Murphy '74 and Gary Pullar '71 both fell to their foes.

The J.V. deserves recognition both for competitive performances and for pushing the varsity. Jack Mosinger '75 at 118 has been ferocious all year. Ask Hanley. Ken Bachman '75 (126), Jim Powell '73 (150), Wayne Stargardt '74 (142), and Dan Swanson '75 (158) round out the middleweights. And at the top, Larry Russel '75 and Fred Linderman '74 (167), Peter Haag '74 (177), Ziggy Ziegelheim '75 (190), and Dave Grasso '75 (Heavy) fight it out.

The New England Tournament is Friday and Saturday at Central Connecticut.

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Harold Brown '72 (left) and Minot Cleveland '72 (above) are history now for MIT basketball. Brown moved into first place in all-time career scoring at MIT during the 95-75 win over

Suffolk, compiling 1466 points in three years. Cleveland, who now holds fifth place in career scoring, hit a jump shot in the last seconds of the 81-80 win over Bates.

Photos by Dave Tenenbaum and Brad Billetteaux

Brown cops no. 1 scoring

By Mike Milner

The 1971-72 edition of the varsity basketball team passed into history last weekend in many ways. On Thursday night Minot Cleveland '72 gave MIT an 81-80 victory over Bates with a long jumper at the buzzer. Saturday, Suffolk University visited MIT to provide a make-up game for the snowout last weekend. At 10:45 of the second half, Harold Brown '72 took a pass near the free throw line and cut the cords with a turn-around jumper that made him the highest scoring basketball player in Tech history. Brown's 26 point game led the Engineers to their third straight victory, 95-75, and a 13-10 season record.

Bates

The Bates game was close throughout as both teams played well. Bates put on an impressive display of outside shooting coupled with good inside movement by their big men. MIT countered by feeding Brown in the low post area where he repeatedly burned his man with his turnaround jumpers. Bill Godfrey '72 and Jerry Hudson '73 worked the insides for rebounds and some good shots. Godfrey was especially impressive on the offensive boards as he tipped in several errant shots.

Tech moved from a 42-all halftime tie to a slim 77-72 lead with 3:20 remaining. Bates responded with an aggressive full-court press which turned Engineer errors into a 79-77 advantage with 1:30 left.

With only 50 seconds remaining, MIT fouled to put Bates at the line in the bonus. The first shot was good but the bonus misfired and Godfrey grabbed the rebound. Hudson got loose and scored with 20

seconds remaining to bring MIT to within one at 80-79. To get the ball, Hudson fouled a Bates man, who missed the first shot in the one-and-one. Again the Engineers controlled the rebound and quickly called time.

With but five seconds to go, Ray White '74 inbounded the ball to a speeding Cleveland who stopped and popped at the two second mark. The Tech bench rose in unison and the vocal Bates crowd fell silent as the ball swished thru the net. Before Bates could call time, the buzzer sounded and the Engineers mobbed the hero of the day.

Suffolk

Suffolk University came on two days notice to play MIT last Saturday. Coach Barry arranged the game after the Middlebury snowout could not be re-scheduled. It was the last game for seniors Brown, Godfrey, Cleveland and three other Engineers. After three years and 68 games Brown had a total of 1440 points while Cleveland had 958, good for fifth on the all-time scoring list.

Brown hit six of MIT's first ten points to give the Engineers a lead they never would relinquish. Hudson got off to a fine start as he tore open the middle of the Suffolk defense with his soft jumpers. Brown

began to show the pressure as he neared the all-time scoring record held by Dave Jansson '68.

At one point, Brown missed a jumper and the follow-up layup, but he showed great desire on the boards. Once he broke the record, he began to flow as only he can, and he made the rest of his 26 points look easy. With the game well in hand, Coach Barry removed his starters one at a time and let the bench finish the game.

Brown ended his three years with a total of 1466 points, a record which should stand for years. Cleveland finished his varsity career with 977 points, fifth overall. Another fifteen rebound game marked the end of Bill Godfrey's two years as a starter. Next year's squad may well miss his boards work and defense as much as they will miss Brown's shooting and Cleveland's superhustle.

	Bates	FG	FT	RB	TP
White	2	3	2	7	
Cleveland	7	1	2	15	
Hudson	6	6	11	18	
Brown	10	1	3	21	
Godfrey	6	5	12	17	
Lange	0	0	1	1	

	Suffolk	White	2	2	8	6
Cleveland	6	7	3	19		
Hudson	9	4	11	22		
Brown	12	2	12	26		
Godfrey	4	4	15	12		
Lange	2	0	2	4		
Roth	0	0	1	0		
Stanley	1	0	1	2		
Evans	1	0	0	0		
Teal	0	0	1	0		
Wayne	1	0	0	2		
Milner	0	0	2	2		

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